

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 41.]

SATURDAY, NOVEMBER 1, 1856.

[PRICE 3D.]

## Musical Announcements.

### HER MAJESTY'S THEATRE.—

CATHERINE HAYES.—JULLIEN'S CONCERTS, Wednesday, November 5.—M. Jullien has the honour to announce that with the obliging consent and invaluable aid of J. Mitchell, Esq., he has succeeded in effecting an engagement for a few nights with the renowned cantatrice, Catherine Hayes, being her first appearance in Europe since her return from an unprecedented artistic tour in Asia, Africa, and America, Australia, Peru, Mexico, California, the Brazils, East and West Indies, United States, Canada, and Russia. The burning tropics and the cold north have confirmed her triumphs. To her natural endowments and artistic excellence, she now arrives with a rich store of national melodies, Italian, French, Spanish, German, Dutch, Irish, English, and Scotch.

At the Inauguration Concert, on Wednesday, November 5, she will sing an Italian cavatina, a French air, and an Irish and Scotch melody. In announcing this engagement, M. Jullien is glad to say that the support he is receiving from all quarters will not render necessary any increase in the price of admission.—Promenade, 1s., as usual; and boxes from 10s. 6d., £1 1s., and upwards.

### HER MAJESTY'S THEATRE.—

M. JULLIEN'S Annual Series of Concerts for One Month only.—M. Jullien begs respectfully to announce that the directors of Her Majesty's Theatre having placed that magnificent establishment at his disposition for the Winter Season, his ANNUAL SERIES OF CONCERTS will begin on Wednesday, Nov. 5, 1856. Promenade, upper boxes, and galleries, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d., 21s., and upwards. For full particulars see prospectus, to be had at the Opera Box-office, and of all the music librarians.

### ISLINGTON AND HIGBURY

MUSICAL SOIREE'S, Myddelton Hall, Monday evening next, November 3, commencing at Eight o'Clock.—First Night of the Series, GRAND VOCAL and MILITARY CONCERT.—Mr. and Mrs. Lockey, Mr. and Mrs. Weiss, Herr Wilhelm Ganz, and the Band of the Grenadier Guards. Admission 2s. 6d. Subscription for series of six soirees 10s. 6d. Tickets now on delivery at Messrs. Ford and Sons', 11, Barnsbury-place; by Mr. W. H. Butterfield, 6, Islington-green (north side), and at the Rooms.

### St. MARTIN'S HALL Singing School:

Established 1841. Director, Mr. JOHN HULLAH.

Elementary Class for Ladies.

No. 157.—First Lesson, Monday, Nov. 3, at 6.15.

Elementary Classes for Gentlemen.

No. 158.—First Lesson, Monday, Nov. 3, at 7.15.

No. 159.—First Lesson, Monday, Nov. 3, at 8.30.

Fee, for a course of 50 lessons, 12s.

### ST. MARTIN'S HALL.—This Evening

(Saturday), will be given the SECOND of the LONDON SATURDAY CONCERTS, supported by Miles, Bella Stewart, Esther Jacobs, Bessie Dalton, and Zimmermann. Messrs. George Feider, George Perren, Henry Tillyard, George Cooke, T. Williams, Bartieman, Adolphus Francis, and Hamilton Braham, M. Reményi (solo violinist to Her Majesty the Queen), the Brothers Otto and Albert Booth, G. Cooke, Haskins, and Distin, sen. Tickets 6d. and 1s.; reserved seats, 2s.; stalls, 3s. A reduction of one-third on family tickets to admit three.

### EXETER HALL.—Monday Evening,

Nov. 3.—It is respectfully announced that a GRAND CONCERT will be given on Monday evening, November 3, supported by the following eminent artistes:—Madame Grisi, Mdle. Sedlatzek, Madame Amadei, and Madame Gassier; Signor Mario, Mr. Tennant, Signor Lorini, Signor Albicini, Signor Rovere, Mons. Gassier, and Herr Formes. Full band and chorus. Conductor, Signor Li Calsi.

#### PART I.

Overture—*Siege of Corinth* .. .. . Rossini.  
Romanza, "Una furtiva lagrima," Signor Albicini .. .. . Donizetti.  
Aria, "Rolling in foaming billows," Creation, Herr Formes .. .. . Haydn.  
Brindisi, "Il Segreto," *Lucrezia Borgia*, Madame Amadei .. .. . Donizetti.  
Duetto, "Quando di sangue tinto," *Bellisario*, Signori Lorini and Gassier .. .. . Donizetti.  
Aria buffa, "Miei rampolli," *Generevotola*, Signor Rovere .. .. . Rossini.  
Duetto, "Un tenero core" *Roberto Devereux*, Madame Grisi and Signor Mario .. .. . Donizetti.  
Canzone, "La Zingarella," Mdme. Gassier  
Song, "Good bye, sweetheart," Signor Mario .. .. . J.L. Hatton.  
Quartetto, "E rimasto," *Don Pasquale*, Madame Gassier, Signori Gassier, Rovere, and Tennant .. .. . Donizetti.  
Chorus, "Oh, Signore dal tetto natio," *I Lombardi* .. .. . Verdi.

#### PART II.

Overture, *Il Barbiere di Siviglia* .. .. . Rossini.  
Ballad, "Annie dear, good bye," Mr. Tennant .. .. . Wallace.  
Song, "The Wanderer," Herr Formes .. .. . Schubert.  
Scena, "Tacea la notte," *Trovatore*, Madame Grisi .. .. . Verdi.  
Duetto, "Quanto amore," *L'Elisir d'Amore*, Madame Gassier and Signor Rovere .. .. . Donizetti.  
Serenade, "Com'è gentil," *Don Pasquale*, Signor Mario .. .. . Donizetti.  
Aria, "D'Egitto là," with chorus, *Nabucco*, Mons. Gassier .. .. . Verdi.  
Finale, grand chorus, "Va Pensiero," *Nabucco* .. .. . Verdi.  
Stalls, 7s.; Reserved Seats, 5s.; West Gallery, 3s.; Orchestra Seats, 3s.; Area, 2s. Doors open at 7, the concert to commence at 8 o'clock. Cramer, Beale, and Co., 201, Regent street.

### The MISSES M'ALPINE

beg to announce that they have recovered from their late indisposition, and will resume their professional engagements. Communications relative to Concerts, Pupils, &c. &c., to be addressed to The MISSES M'ALPINE, Hampstead, or care of Mr. Robert Ollivier, 19, Old Bond-street.

### MR. and MRS. T. H. SEVERN,

Professors of the Piano-forte and Singing, beg to announce to their friends, subscribers, and pupils that their Amateur Soirées Musicales on Monday evenings have commenced, at Mr. Murphy's Piano-forte Warehouse, Albert-street, Camden-road.

### MR. WINN begs to inform his friends

and pupils that he has REMOVED to 35, Argyl-street, Argyl-square, where all communications may be addressed.

### REMOVAL.—Mr. TRUST, ORGANIST

of St. Mary's Church, Paddington, and principal Harpist of the Royal Italian Opera, begs to announce that he has REMOVED from Westbourne-grove to No. 13, Portsdown-road, Maida Vale.

### ORGANIST and CHOIR-MASTER.—

WANTED, by a well-qualified Musician, an Appointment as ORGANIST and CHOIR-MASTER to a Collegiate or Parish Church, where there would also be a good field for private tuition. For testimonials, terms, &c., apply by letter to M. B., care of Mr. Haynes, 3, Victoria-terrace, Leamington.

### WILBYE COOPER (Tenor Vocalist),

TEACHER OF SINGING,  
93, Park-street, Grosvenor-square.

### NOTICE.—MR. VAN PRAAG

begs to inform his musical patrons that he has left London for Paris to fulfil an engagement, and will return before Easter, when he trusts to receive the same patronage he has had bestowed on him during the past musical season. All communications to be addressed to him at Mr. Brettell's printing-office, 25, Rupert-street, Haymarket.

### Mr. F. E. Van NOORDEN'S PIANO-

FORTE CLASSES, every Monday, at his residence, 115, Great Russell-street, Bloomsbury-square. Prospectuses on application.

### PHILHARMONIC ROOMS,

14, Newman-street, Oxford-street.—This place, capable of holding 1700 persons, to be let, for Balls, Concerts, or Oratorios, there being a splendid Organ, or for Lectures and Public Meetings. There is also a handsome Private Theatre for amateur performances, with new scenery, properties, and dressing-rooms. A handsome room for artists to let in the private house.

Music and Musical Instruments.

### PUTTICK and SIMPSON, Auctioneers

of literary property, will sell by Auction, at their great Room, 191, Piccadilly, on Monday, November 3, and following day, a very extensive Collection of Music, in all classes, ancient and curious works, full scores, curious MSS., modern publications, operas, oratorios, &c.; also Musical Instruments of various kinds.

## Musical Publications.

### TO CHOIRMASTERS, Clergymen and

Promoters of Pure Congregational Psalmody.—Now ready, Te Deum and Jubilate, compiled from Church melodies, selected from the Old English and Genevan Psalters, Gregorian Chants, and the tunes of Luther, Tallis, Lawes, Drs. Croft, Boyce, and Hayes. Extreme compass of the melody 10 notes, from D to F (the latter occurring but once). Arranged for singing (with or without accompaniment) either in unison, or in two, three, or four parts—suitable alike for the country Church and the Cathedral. Te Deum takes 4 minutes. In a complete form, free for 13 stamps (prior to November 30) of the compiler John C. Ward, (Organist of Eaton Chapel, and formerly of the Temple Choir), 7, Upper Ebury-street, Piccadilly.

## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. per quarter (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

W.S.Y.—The error is rectified. If there is still a number missing, please let us know.

## RECEIVED.

R.F., Glasgow; A.B. West Bromwich; J.H., Wrexham; R.A., Manchester; E.W., Monmouth; C.C., Holbeach; W.O.D., Kinsale; W.F.C., Northwich; M.K., Aberdeen.

## THE MUSICAL GAZETTE

SATURDAY, NOVEMBER 1, 1856.

HAVING commented with some strictness upon the neglect, on the part of Madame GOLDSCHMIDT, to acknowledge in some way the assistance of the ladies and gentlemen who formed the chorus at her metropolitan concerts of the last season, we must do that estimable lady and accomplished artist the justice to print the following letter, which has been lithographed and forwarded to all who took gratuitous part in the performances.

To the Ladies and Gentlemen  
of the Chorus.

LAUREL HOUSE, PUTNEY,  
July 5, 1856.

## LADIES AND GENTLEMEN—

At the close of those performances in which you have taken a part so prominent, I cannot refrain from addressing to you an expression of my grateful satisfaction at the efficiency of your co-operation and support on all occasions of choral performances at Exeter Hall.

Your very valuable assistance I beg to acknowledge, with an entire appreciation of its merits; and I offer you, therefore, my warmest thanks, with the assurance of an enduring remembrance on my part of those musical entertainments in which our exertions have been united.

I am, Ladies and Gentlemen, very obediently yours,

JENNY GOLDSCHMIDT.

Enclosed with this document was a slip of paper imprinted to the effect that "the accompanying formula was intended for issue immediately on the termination of the Concerts, but unforeseen difficulties had retarded its distribution." We are informed that this acknowledgment and apology was forwarded about the middle of last month, and that the latter was dated Sept. 18th. This was Barnacle out-Barnacled. What could have been the "unforeseen difficulties?" Were there no lithographers to be met with on the 6th of July, to fac-simile Mme. GOLDSCHMIDT's penmanship? Were there no postage stamps to be obtained? Could not envelopes have been found of the requisite dimensions? Or was there an insufficient approach to decision as to how the "formula" should be folded, or to whom, when folded and enveloped, it should be sent by hand, and to whom posted? So very remarkable a delay, which, comparatively speaking, beats anything we ever heard of at the Horse Guards or the Court of Chancery, is sufficiently striking to set one to work at every imaginable conjecture. At present, we know not on whom to lay the blame of this very tardy recognition of the assistance of a few hundred ladies and gentlemen, who not only rendered their services gratuitously, but were subjected in their attendance to stringent regulations.

We have, in a previous number, adverted to the tedious nature of the rehearsals for the GOLDSCHMIDT concerts, and to the fact of the chorus being composed of parties whose time was of value. Madame GOLDSCHMIDT surely cannot have been aware of the obligation she was under to the members of the choral body, or of the inroads that the morning rehearsals made upon their business time. We would fain ascribe this faint testimonial to their kindness, to the fact of her having been—intentionally or unintentionally—kept in the dark as to the gratuitous nature of their assistance, and we consider that

some one is to blame for not having suggested that, amongst her many graceful or charitable acts, she should sing one night for the benefit of the chorus. A committee might have been formed to decide upon the mode of applying the receipts, and the services of all who had assisted would thus have been publicly recognised. We have been told that professional chorus-singers are an extinct race of beings, and that specimens of the genus will, ere long, be exhibited in the British Museum, Crystal Palace, and at Madame Tussaud's, else we should have thought there was sufficient freedom from speculation in the GOLDSCHMIDT concerts to have warranted the actual engagement of a select and even numerous choir, seeing that the New Philharmonic Society, in its first season, with a band worthy of an audience of princes, and which must have involved enormous outlay, could afford to engage a choir of goodly number and vast efficiency both for rehearsals and performances.

We shall conclude this article in our next, our space being already occupied.



The following music has been performed at the Palace during the week:—

## By the band of the 1st Life Guards—

March from the Crimea; selection, *Tancredi*, Rossini; waltz, Gungl; fantasia, "Scotch," Spaeth; polka, "Glocken," Herzog; March, Beethoven; waltz, "Fairies' Revel," A. Anderson; grand fantasia, *Der Freischütz*, Weber; quadrille, "Scotch," Waddell; selection, *Tancredi*, Rossini; March from the Crimea.

March, Beethoven; waltz, "Fairies' Revel," A. Anderson; grande fantasia, *Der Freischütz*, Weber; quadrille, "Scotch," Waddell; selection, *Tancredi*, Rossini; March from the Crimea; march, "Der Troubadour," Fesca; overture, *Sophia Catharina*, Flotow; war song, *Eli*, Costa; waltz, Bilse; selection, *Rigoletto*, Verdi; Scotch medley, "The Gordon," Waddell; waltz, Gungl; fantasia, "Scotch," Spaeth; polka, "Glocken," Herzog.

## By the Band of the Coldstream Guards—

Overture, *Don Quixote*, G. A. Macfarren; selection, *Preciosa*, Weber; waltz, "The Foresters," Bergmann; quadrille, "Caledonian," Jullien.

## By Her Majesty's private band—

Overture, *La Part du Diable*, Auber; quartett, op. 18, two violins, viola, and violoncello, Messrs. Reményi, Day, Vogel, and Schroeder, Beethoven; march, Labitzky. Sinfonia (No. 4.) Beethoven; Amor-bacher landwehr and defilée-marsch, Christoph; airs de ballet, *La Es-trella*; overture, *Der Beherrscher der Geister*, Weber; fantasia on Russian melodies, Hardy; chœur d'ensemble and trio, *Le Pré aux Clercs*, Herold; overture, *Zampa*, Herold; introduction, *Le Prophète*, Meyerbeer; selection, *Marco Spada*, Auber; quintetto, *Il Barbiere*, Rossini.

## Metropolitan.

## SATURDAY EVENING CONCERTS.

The concerts under this title differ from the Monday Evening Concerts in the fact of their presenting a larger array of performers, their admission tariff being different, and their being, we believe, a private speculation.

The first of a series of twelve concerts took place at St. Martin's Hall on Saturday last, when the room was indifferently filled, though the music received due appreciation, and there was abundant applause. The vocalists were Madame Zimmerman, the Misses Bella Stewart, Esther Jacobs, Bessie Dalton; Messrs. Rosenthal, George Perren, Allan Irving, George Tedder, Bartleman, and the Orpheus Glee Union; and instrumental music was given by M. Reményi, the brothers Albert and Otto Booth, clever young violinists, Mr. Distin, and Herr Hennen. The programme consisted chiefly of ballads and instrumental solos, and several pieces were encored. The Orpheus Glee Union sang two glees, and were much applauded.



CRYSTAL PALACE.

The picture gallery, one of the most interesting portions of the Crystal Palace, though scarcely sufficiently known and consequently but indifferently appreciated, promises to be a permanently important feature. The exhibition, which has but recently closed, is to be succeeded by a winter season, which may be expected to commence the week after next, and which will conclude in March. The forthcoming exhibition is to consist of works by living artists, but we are informed that an exception will be made in favour of deceased artists of eminence. Several of the best pictures exhibited during the summer will be retained. There is also to be a collection of British and Foreign photographs, which, we feel sure, will be visited with great interest.

The following is the return of admissions for six days, from October 24 to October 30 :—

			Admission on Payment.	Season Tickets.	Total.
Friday	Oct. 24	..	1,647	369	2,016
Saturday	" 25	(2s. 6d.) ..	630	1,341	1,971
Monday	" 27	..	2,577	385	2,962
Tuesday	" 28	..	2,187	368	2,555
Wednesday	" 29	..	1,008	189	1,197
Thursday	" 30	..	1,574	435	2,009
Total			9,623	3,087	12,710

REUNION DES ARTS.

The third *soirée* of the winter season took place on Wednesday evening at the Beethoven Rooms, in Harley street. The gigantic fog in which the metropolis had been enveloped for forty-eight hours was undoubtedly the cause of a somewhat thin attendance, but the repetition of four pieces out of twelve proved that those who did come were well gratified with the performances. The concerted pieces were, quartett in E flat (Beethoven), and quintett in the same key minor (Hummel); there was also a *duo concertante*, by Weber, for pianoforte and viola. The pianoforte in the quartett was taken by Herr Gollmick, and in the quintett by Herr Lehmeier. The former played, also, two of his own compositions, the latter, "The fairy dell," being encored. Herr Pollitzer played an *adagio* and *rondo* by De Beriot, and had to repeat the latter movement. Mr. Hancock, in a violoncello solo, displayed a good tone, and great command over the instrument. The tenor in the concerted music was played by Herr Goffrie, and the contra-basso in the quintett by Mr. Russell.

The vocal music was indifferent. It was rendered by Miss Grace Alleyne, Miss Mary Huddart, and Mr. Schmelzer. The gentleman was encored in "Non più andari," and sang it the second time with decreased efficiency, owing to a little carelessness. Miss Alleyne gave "Bid me discourse," profusely decorated, which, if we recollect right, was encored.

The conductors were Messrs. Gollmick, Lehmeier, and Old.

AMATEUR THEATRICALS.

The fourth of the performances at Aldershot Camp took place on the evening of Thursday, the 23rd ultimo. The pieces performed were *Still Waters Run Deep* and *Separate Maintenance*. We are glad to learn that the company is rapidly increasing by volunteers from the different regiments in camp.

MARYLEBONE LITERARY AND SCIENTIFIC INSTITUTION.—On Monday evening the lecture session of the Marylebone Literary and Scientific Institution, Edwards-street, Portman-square, was opened for the season. It has been customary for the members to assemble in force on the first evening of the winter course, and formally to inaugurate the opening for the year. This gathering has been usually held at the rooms of the institution, but on this occasion the president, Mr. Jacob Bell, invited the members and their friends to a conversazione at his own house in Langham-place. A very handsome and spacious suite of rooms was thrown open, the walls of which were covered with a collection of pictures, principally by modern artists. One of the rooms was hung with admirable engravings of the best school; and there were exhibited, too, a number of specimens of photographs and daguerreotypes by Kilburn; one in particular we were struck with for its correctness—that of Mr. Sheriff Mechi—it is a faithful

likeness of the enterprising agriculturist. Articles of *vertu* and *bijouterie* were profusely disposed about the apartments. On the whole, the arrangements were exceedingly good, and the members of the institution, who assembled in considerable numbers, had every reason to be gratified with their reception, while the evening's entertainment, being entirely divested of formality, bore altogether the character of a pleasant party of friends.

THE musical entertainments at the annual dinner of the Butchers' Benevolent Institution were performed by Mrs. Newton Frodsham, Miss M. Wells, Messrs. Dawson, Donald King, Lawler, and Mr. E. Land.

AMATEUR MUSICAL SOCIETY.—The first preliminary rehearsal will take place at the Hanover-square Rooms on Monday evening next, the 3rd instant, at half-past 7 o'clock.

Mrs. E. F. INMAN and Mr. W. T. Wrighton gave a concert at the Assembly-room, Kensington, on Tuesday evening. Vocalists—Mme. Weiss, Mrs. E. F. Inman, Mrs. Lockey, Mr. Wrighton, and Mr. Weiss. Instrumentalists: Pianoforte, Mr. Lindsay Sloper, concertina, Mr. Richard Blagrove; flute, Mr. B. Wells. Conductor, Mr. Lindsay Sloper. On this occasion Mr. Wrighton sang a new song "Her bright smile haunts me still," and Mrs. E. F. Inman sang Mr. Wrighton's ballad "Oh! dearest cease repining."

THE CAMDEN LITERARY AND SCIENTIFIC INSTITUTION.—A musical entertainment entitled "The British Military Service from the time of Richard Cœur de Lion to the Duke of Wellington," was given on Tuesday evening, October 28th, by Mr. Chas. Field to a crowded and delighted audience, who testified by frequent applause their warm admiration of the talent evinced by the able lecturer. The entertainment comprised the most spirited description of the leading exploits of the British army, and was well calculated to preserve and stimulate the spirit and patriotism of the nation. The characteristic songs were well chosen.

THE Cecilian Society performed the *Messiah*, at Milton Schools, Milton-street, Cripplegate, on Monday evening: conductors, Messrs. Shoubridge and Turner.

An Amateur Orchestral Society has been organized under the direction of Dr. James Pech. The members meet every Monday evening for the practice of orchestral music, and the amount of subscription for each member is very moderate. We have before us a programme of a public night, given last month in the Girls' School-room of St. Thomas's, Charterhouse, and we fear that the amateurs are a trifle too ambitious, seeing that Mozart's "Jupiter" Symphony and Mendelssohn's overture to the *Son and Stranger*—works of some little executive difficulty—were announced.

Opera.

DRURY LANE.—The performances of Italian Opera at this house have been eminently successful. Italian Opera at play-house prices, and those of a moderate scale, is undoubtedly a safe speculation. *Norma* on Monday night drew a crowded audience. The strong portion of the cast consisted of Grisi and Formes: the latter, as Oroveso, sang and looked finely. Grisi was great, as usual, in her favourite part, and aroused the enthusiasm of the audience with her execution of "Casta Diva." The "Ah non tremare" was encored. The general performance of the opera was admirable. Mdle. Sedlatzek was an excellent Adalgisa. The opera was followed by a short ballet, supported by Mdles. Emilie and Jenny Osmont, and Mdle. Thérèse and Signor Veroni.

Grisi was not to be heard on Tuesday night; but a cast, that the most exacting operatic *habitué* could not complain of, was bestowed upon Rossini's delightful *Barbiere*. Mr. E. T. Smith, the enterprising lessee of the theatre, was the first to introduce Mdme. Gassier in opera to the British public, and she acquired by her performance as Rosina, assisted by a cast which, however efficient, was by no means attractive, a popularity which has been fully maintained since her *début*.

It was therefore no matter for surprise that the great theatre was filled in every part on Tuesday night, when the other characters were sustained by Mario, Formes, and Rovere. Mario, on entering as Count Almaviva, was most heartily received. With the exception of a slight hoarseness at the commencement, by which the "Ecco ridente" suffered somewhat, he sang admirably throughout. Madame Gassier was encored in a piece by

Venzano, introduced in the lesson scene, and in reply gave the Strauss tune adapted by the same bore constructor.\* Basilio, by Herr Fornes, was a highly-finished performance.

That fearful fog on Wednesday night was insufficiently dense to deter an assembly at the doors of Drury-lane—long before they were opened—of persons eager to witness *Lucrezia Borgia*. The cast was only weak in the contralto portion. Grisi was Lucrezia, Mario was her unfortunate son, Madame Amadei was Orsini, and the Duke was personated by M. Gassier. Of the performance of the latter we had occasion to speak highly when *Lucrezia* was represented at the Surrey Theatre. Grisi and Mario were of course magnificent, and their acting produced the most thrilling effect. At the close of each act there were loud and enthusiastic recalls.

**HER MAJESTY'S THEATRE.**—The autumnal operatic season of two nights closed on Saturday last, with the performance of *La Traviata*, the principal parts being sustained by Mdlle. Piccolomini, Mdlle. Borgaro, Mr. Charles Braham, and Signor Belletti. The theatre was deluged with visitors, and the performance was witnessed and listened to with admiration. The tragic termination of the third act was the signal for thunders of applause, and the heroine came forward to acknowledge the cheers and capture the bouquets.

It is much to be regretted that arrangements had not been made for a representation of *La Figlia del Reggimento*, since there is little doubt that at this time there are many families in town who are not here in the metropolitan season, and who would to the tune of a crowded house have availed themselves of such an opportunity as that of seeing Mdlle. Piccolomini in so charming a character as Maria, at reduced prices.

\* Quite right. He is a bore of a constructor. I'm sick of that R. K. Assorta. (Printer's demon.)

### Theatrical.

**ADELPHI.**—The engagement of Mr. and Mrs. Barney Williams terminate to night. They commence their provincial engagements at Liverpool. The prestige which these accomplished artists will carry with them to the provinces has never been equalled by any American performers who have yet visited this country.

The new drama of *The Border Marriage*, which has been for some time announced, and in which Mr. Leigh Murray and Mr. Wright are to perform, will positively appear on Monday. Mdme. Celeste and Mr. Leigh Murray make their re-appearance on that evening.

**OLYMPIC.**—On Monday night Mr. Robson, after an absence of some weeks, protracted by indisposition, re-appeared as Mr. Sowerby in *Tit for Tat*. He was most warmly received. Mr. Wigan afterwards played in *A Model of a Wife*, an excessively smart little farce of his own writing, in which he used to shine when at the Princess's, and in which he personates a French gentleman in an astonishingly clever manner, thus laying claim to considerable versatility of style. *Medea* was the concluding piece. It gave as much delight as ever. Robson is inimitable, and should be seen by everybody in every piece in which he performs.

**PRINCESS'S.**—The Queen had intended honouring this theatre with her presence of Wednesday evening, to witness the performance of *A Midsummer Night's Dream* and *Pizarro*. The dense fog which prevailed during the day, however, at Windsor as well as in town, caused Her Majesty to postpone making the journey to London.

### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**DRURY LANE.**—Upper Gallery, 1s.; Lower Gallery, 1s. 6d.; Pit, 3s.; Upper Boxes, 3s. 6d.; First Circle, 5s.; Dress Circle, 7s.; Stalls, 10s. 6d.; Private Boxes, One, Two, Three, and Four Guineas each.—Doors open at half-past 7, commence at 8.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

### ANNOUNCEMENTS FOR THE WEEK.

**THIS EVENING.**—Second of the London Saturday Evening Concerts, St. Martin's Hall, 7½.

Italian Opera at Drury-lane, 8.

**MONDAY.**—Grand Concert at Exeter Hall, 8.

Special Music Lecture at the Polytechnic.

Grand Military Concert, Myddelton Hall, 8.

**WEDNESDAY.**—M. Jullien's Concerts commence at Her Majesty's Theatre.

Opening of Valentine Vousden's Entertainment, 8.

**THURSDAY, FRIDAY and SATURDAY.**—M. Jullien's Concerts, Her Majesty's Theatre, 8.

### Provincial.

**CAMBRIDGE.**—Yesterday week Mr. W. H. Poole gave an evening concert at the Town-hall, having engaged the party who are travelling under the auspices of Messrs. Boosey and Co. The programme consisted of nearly the same pieces as they have introduced at other towns, with the exception that Miss Arabella Goddard stood up for variety by playing a piece by Handel, and Sterndale Bennett's "Lake," "Millstream," and "Fountain." Both of her performances were encored, and the same compliment was awarded to Mr. Sims Reeves for his singing of "Bonnie Jean," "This is the place," and "Good night, beloved;" to Miss Fanny Huddart for "The green trees whispered," and to Mr. Case for a concertina solo. Mr. Poole sang Benedict's "Rage, thou angry storm," and an Irish ballad, and was compelled to repeat both. The concert was well attended.

**GISBRO'**—A concert of instrumental and vocal music was given by the Stockton Glee and Madrigal Union, at Gisbro', on Tuesday evening last, conducted by Edward D. Bailey, Esq., in aid of the funds of the Mutual Improvement Society of that town. The performers were Mrs. Devey, of Gisbro', Mr. Bolam, Messrs. Wilson, Nelson, and Watson, who all gave the greatest satisfaction.

**HARROW.**—A morning concert was given by Mr. Staton, the resident professor of music at Harrow School, in the speech-



room on Thursday, the 23rd ultimo, which far surpassed, in a musical point of view, anything that has been before produced in this town. Vocalists: Miss Ransford, Mr. Weiss, Miss Lascelles, and Mr. Winn, with Mr. H. Blagrove (violin), Mr. R. Blagrove (concertina), and Herr Hausmann (violoncello). The wonderful execution displayed by the last-named artiste elicited great applause. Mr. R. Blagrove's *Guillaume Tell* was also well received, and Mr. Staton's pianoforte solo was much admired. We are sorry to add that the musical treat was not supported by the Harrovians as it deserved.

**HULL.**—That so earnest a worker as Mr. Bowers in the cause of public amusement should have a good house on the occasion of his first benefit was a thing to be expected. And yet, although on Tuesday week there was a goodly number of persons present at the concert, the room was not filled as Mr. Bowser deserved. This circumstance could not well be attributed to any deficiency in the entertainment provided. Sims Reeves, Miss Arabella Goddard, Madame Enderssohn, Miss Fanny Huddart, and the renowned Balfé form a galaxy of "stars," calculated, one would imagine, to attract every lover of music. However, when next Mr. Bowser enters on his own behalf for the public, we have no doubt the only complaint we have this time to make will be removed by the room being crowded. The performances were all that could be desired.

On Wednesday week, Miss Cushman made her appearance at the Queen's Theatre, in the character of Meg Merrilies in *Guy Rannering*. It would be superfluous now to attempt to criticise this performance—it is one of the grandest now left to us. Mr. H. Deval was the Harry Bertram, and received a perfect ovation. On his first appearance he was greeted with tumultuous applause, and, as the piece proceeded, his acting and the efficient manner in which he sang the music allotted to him again and again called down loud plaudits.

**LEWES.**—This quiet town has been very agreeably stirred up with Mr. W. S. Woodin's "Oddities." The Corn Exchange-room was well filled.

**LIVERPOOL.**—**LITERARY AND DRAMATIC SOCIETY.**—This society's winter campaign commenced on Monday evening last, the 27th ultimo, when the members gave a private entertainment at the Clayton Hall, to a select circle of friends. The pieces represented were Morton's comic drama, *All that glitters is not gold*, and Howard Payne's *petite* comedy, *Charles the Second*, the characters being sustained by the amateur gentlemen, assisted by ladies from the Theatre Royal. In both pieces the acting, with one or two exceptions, was excellent; in the former, Toby Twinkle, Stephen, and Jasper Plum were perfection, in fact, we never saw the characters better represented by professors themselves; whilst, in *Charles the Second*, the merry monarch, Rochester, and Copp left nothing to be desired. Miss Page, as Martha Gibbs, Miss Edwards, as Lady Valeria, Mrs. Shalders, as Lady Leatherbridge, and Miss G. Oliver, as Mary Copp, acquitted themselves to the entire satisfaction of the audience, and also of the amateurs. A prologue from the pen of Mr. B. H. Hilton, was spoken by Mr. Frederick McCabe, and an exceedingly humorous epilogue written by the honorary secretary, Mr. Edwin Young, by the characters, at the conclusion of *All that glitters*. Between the pieces, Mr. McCabe performed a fantasia on the pianoforte, which was loudly and deservedly redemanded. Altogether, a very delightful evening was spent by the members and their friends, and we trust that ere long we may again have the pleasure of seeing the society before the public.

Professor Anderson, the wizard of the north, is giving his mystic entertainment at the Theatre Royal, to overflowing houses and at exceedingly moderate rates of admission.

Miss Cushman has appeared during the week in *Lady Macbeth*, *Meg Merrilies*, *Mrs. Simpson*, &c., &c., at the Amphitheatre.

**LOUTH.**—A concert was given by Mr. C. F. Willey, in the Town-hall, on Thursday, the 23rd ultimo, the artistes being Mrs. Enderssohn, Miss Fanny Huddart, Mr. Sims Reeves, Mr. M. W. Balfé, Miss Arabella Goddard, and Mr. George Case. Long before the time for opening the doors the place was literally besieged, and there were at least 1200 persons present at the concert, which gave great satisfaction, although the programme might have been considerably improved. Mr. Sims Reeves was in excellent voice; he sang Balfé's "Good night, beloved," and was encored, also Linley's simple ballad "Bonnie Jean," in which he was again encored. Leslie's trio "Memory," was

charmingly sung by Mrs. Enderssohn, Miss Huddart, and Sims Reeves. Miss Goddard was encored in Holmes's "Fairy Finger," and then played Wallace's "Polka de concert." Mr. George Case was encored in both his concertina solos, and Miss Fanny Huddart in a ballad "The summer bloom." Mr. Balfé presided at the pianoforte, and was encored in one of his own songs "The happiest land." The Great Northern Railway ran a special train from Grimsby.

**MANCHESTER.**—Since the opening of the New Free-Trade Hall the good people of this mighty city have had no reason to complain of any lack of musical amusements, nor does there seem to be any prospect of dearth in this respect at present. The "Monday Evening Concerts" have been resumed with, hitherto, good success, and promise to be a profitable speculation. Two of these "concerts for the people" have already taken place in the presence of overwhelming audiences. The solo vocalists for the first evening were Miss Whitham, and Messrs. Miranda and Delavanti; and, for the second concert, the same two gentlemen, Miss Armstrong taking the place of Miss Whitham, a chorus on each occasion being also employed, the whole being under the direction of Mr. D. W. Banks. A host of important announcements are also made for the present and coming weeks, Thursday last being appointed for the performance of the *Creation*, with Miss Vining as the principal soprano, Mr. Harrie Millard and Mr. Henri Drayton\* being the other vocal principals. Respecting this performance, we may probably give some particulars in an early number. The Grisi and Gassier party are announced for the 5th November, with Signor Li Calsi as *chef-d'orchestre*. Two very important performances are also announced under the direction of Mr. Charles Hallé, the *Elijah* being for the first evening, and a miscellaneous selection on the second night; an orchestra of upwards of 300 performers (this is as it should be) is promised, a strong force from the choral societies of Bradford being included. The full particulars are not yet published, but considerable expectations are aroused, the well-established reputation of the presiding *maestro*, Mr. Hallé, warranting the anticipations.

The Orchestral Union are also advertised for three concerts, two this day, and one last evening. Nothing daunted, musical speculators seem bent upon giving the lovers of "the art divine" in Manchester ample opportunities of satisfying their long-suspended cravings. We can only sincerely hope that such efforts may be worthily supported, but we would recommend that their daring be tempered with caution, lest an overdose of the intoxicating luxury may produce nausea, for even in musical Manchester this is possible.

The Exhibition of Art Manufactures at the New Mechanics' Institution continues to entice its daily thousands. On the evening of the 21st ult., a very important musical performance lent its additional aid to the already great attractions collected, the powerful chorus of the Cheetham Madrigal Society performing on the occasion a choice selection of choral compositions, the solo vocalists being Mrs. Edward Page, Miss Amelia Bellott, and Mr. Edward Page. The great hall of this admirably-arranged building was densely packed by an audience that evidently enjoyed the treat provided. By fore arrangement it was understood that the too common practice of encoring a large portion of the programme was not to be recognised, but notwithstanding this previous determination the conductor, Mr. Edward Page, was compelled to request the chorus to repeat one of their pieces, "Through lanes with hedge-rows pearly," Bishop's glorious "Tramp chorus" being positively refused to be given a second time in answer to the persevering *encore*. Some sacred compositions were also rendered by the Society above alluded to in a very satisfactory manner. The "Evening prayer," from Costa's *Elis*, was very charmingly sung by Mrs. Edward Page. Miss Amelia Bellott was, in defiance of the abovementioned proviso, obliged to repeat the air "But thou didst not leave." The two ladies also sang the elaborate duett, "Quis est homo," from Rossini's *Stabat Mater*, in a very highly finished manner. We trust that the directorate of the institution will lose no time making suitable arrangements for the sufficient ventilation of their noble lecture-hall; the accumulated heat, arising from the dense crowd assembled on this occasion, must have sufficiently evidenced the imperative necessity of provision being made to meet this very objectionable difficulty.

\* How about the Harrie's and Henri's?—Ed.

The death of the late Sir William Temple having occurred just in time to prevent the Right Hon. Viscount Palmerston from being present at the inaugural meeting in the new building, the noble lord has kindly fixed upon the 6th instant, to meet the patrons and friends of the institution; the gathering is to take place in the Free-trade Hall.

**NORWICH.**—The committee for conducting the next musical festival, proposed to be held at Norwich in the autumn of 1857, have had a meeting within the last few days, and it was unanimously resolved that Mr. Benedict should be invited to act as conductor. It was also decided that the prices of admission should return to the old standard, viz., £1 1s. for the patrons' gallery, and 10s. 6d. for reserved seats in other parts of the hall. Steps are to be taken to obtain the usual guarantee fund, and application is also to be made to the Norwich town-council for permission to erect a new orchestra in St. Andrew's Hall, which is about to be repaired. It is hinted that some difficulty has arisen between the committee and the Earl of Albemarle, who was elected its chairman; and that the chairman of the sub-committee has been requested to address a letter to the noble lord in order to ascertain definitely his views on the subject of the festival, in regard to which considerable difference of opinion prevails.

**OXFORD.**—**ECCLESIASTICAL MUSIC.**—The Professor of Music proposes to lecture on the history of Ecclesiastical Music, in the Music-school, on each Wednesday during the present term, at two p.m., commencing on Wednesday, Nov. 12.

Classes for the practice of music will be held twice a-week in the Music-school. One under the Choragus of the University, Dr. Stephen Elvey, which will meet every Tuesday, at two p.m. The other under the Coryphaeus, Dr. C. W. Corfe, which will meet every Friday, at the same hour.

A subscription having been set on foot to raise a monument to the memory of Sir H. R. Bishop, and to purchase the ground that covers his remains, and thus prevent his grave from being forgotten, contributions of 5s. and upwards have been suggested. The following gentlemen are among those who have already given their sanction by contributing:—The Rev. the Vice-Chancellor, the Rev. the Provost of Queen's College, the Rev. the Principal of St. Mary Hall, the Rev. the Principal of New Inn Hall, the Rev. the Professor of Ecclesiastical History, and the Rev. Sir F. A. G. Ouseley, Bart.

The first concert of the University Amateur Musical Society this term, will be given in the Town-hall, on Saturday the 8th of November.

The practice will be held at Dr. Elvey's residence every Friday evening.

Much as the loss of our late professor, Sir H. Bishop, is felt as a musician in England, we cannot but congratulate the University on having a professor who does not mean to be a professor in name only, as has hitherto been the case. Far be it from us to blame Sir H. Bishop for this seeming inertness: the stipend attached to the office in his time was merely nominal—barely sufficient to pay expenses for occasionally visiting the University to preside at the performance of an exercise; whereas now something more like a remunerative stipend has been awarded to the professor. We must here notice another point of no slight importance. It is not every few bars of music that any one chooses to put together that will constitute an exercise that will satisfy Sir F. Ouseley. Owing to his firmness in rejecting all that do not come up to a certain standard, the titles of Mus. Bac. and Mus. Doc. have already acquired a significance which they have not as yet possessed.

\* It should be known to all who desire to attend the cathedral service that if they are not within the college gates before the clock has struck four, they will be refused admission. This stringent rule seems so much at variance with the liberal spirit evinced by the Dean and Chapter in their alterations, which were made, as far as regards room, with a view to afford every facility to the public to attend the cathedral service, and so widely differs from the custom of all other cathedrals, and we believe to be contrary to the law of the land, that we cannot bring ourselves to believe that those gentlemen are cognizant of the fact, but are more inclined to suspect that it is an arbitrary exercise of power on the part of some officious college official. We do not by this mean to advocate, or even to justify, the practice of coming late to church; but it certainly is an anomaly, in these progressive days, to exclude persons from a public place of wor-

ship because they happen to arrive there after the service has commenced.

The service at Magdalen College Chapel, on Sunday afternoon, was Rogers in D; the anthem, "Wherewithall shall a young man cleanse his way," Dr. G. J. Elvey.

The evening service at New College Chapel was King in A; the anthem, "Blessed be thou, Lord God of Israel," Kent.

**YORK.**—**WORKING-MEN'S NEWS AND READING ROOM.**—For the purpose of promoting the objects of the above institution, a soiree and concert was given in the Lecture Hall, Goodramgate, and such was the interest exhibited that a number of persons were disappointed in not being able to obtain admittance. The Lecture Hall presented a gay appearance on this interesting occasion, the interior being profusely and very neatly decorated with flags, banners, transparencies, &c., many of which were used at the time the demonstration was made in this city in honour of the restoration of peace. On shields in different parts of the room were emblazoned the names of poets, statesmen, warriors, philosophers, and others, who, some of them from small beginnings, have made themselves famous in the annals of history, and the decorations, as a whole, had a very pretty effect. An excellent tea was provided by a number of ladies, to whom great praise is due for their providence as well as for the manner in which they presided at the tables. In addition to this excellent repast, it had been determined to introduce music, and this was one of the chief attractions of the evening. A party of amateur instrumentalists was applied to, to render their services, and they kindly consented to do so, they being efficiently led by R. Mackreth, Esq. Their performance, in the course of the evening, of the overtures and other pieces, was a good deal applauded, and this was especially the case with regard to the boys belonging to the Blue Coat School, who sang the glees and madrigals. They were accompanied on the pianoforte by Mr. Burdall, of Gillygate, and they each performed their parts with pleasing effect. The following was the programme:—

Overture, *Italiana*; glee, "Hail smiling morn;" Haydn's 1st grand Symphony; madrigal, "Down in a flow'ry vale;" glee, "See our oars with feathered spray;" overture, *Clemenza di Tito*; glee, "Spring's delights;" andante and finale from Haydn's 3rd Symphony; glee, "Blow, blow, thou winter wind," Stevens; overture, *Tancredi*; glee, "When shall we all meet again," Horsley. Finale, "God save the Queen."

The company was very respectable, and it included a considerable number of the industrious classes, for whose benefit the news-room and library in Fossgate were instituted, and who could not fail to be gratified by the presence of professional men and tradesmen to cheer them on in the work they have undertaken for the benefit of themselves and those around them.

#### YORK FESTIVAL.

The Festival embraced four performances, viz.: on Wednesday evening, Haydn's *Creation*; on Thursday morning (for the benefit of the York County Hospital) Handel's oratorio, the *Messiah*; on Thursday evening, a miscellaneous concert; and on Friday evening the oratorio was Mr. Costa's *Eli*.

The Festival Concert-room was engaged, and a new and powerful organ was erected in the orchestra for the occasion by Mr. Whitehead, of York.

There was a numerous and influential list of patrons, and engagements were entered into with about 200 vocal and instrumental performers, and the prices (which were so disastrous to the success of the Bradford Festival) were very moderate. The principal vocalists engaged were—Miss Milner (soprano), Mrs. Lockett and Miss Newbound (contraltos), Mr. Lockett and Mr. Wilson (tenors), and Mr. Weiss, Mr. Lambert, and Mr. Jennings, (bassos); Mr. H. Cooper was the leader of the band and solo violin; Messrs. F. and J. Lockwood, harps; Messrs. Shaw and Harris, organists; and Mr. Hunt and Mr. Spark, conductors.

Wednesday.

The performances commenced this evening. The committee had made every necessary arrangement for visitors with the railway companies, and the arrival of strangers was therefore numerous; return tickets were issued for a fare and a sixth, and were available on any of the three days of performance.

The doors of the Festival Concert-room were opened at seven o'clock, by which time a great concourse of people had gathered at the doors, eager to witness the arrivals. By eight o'clock there



was assembled a large and very fashionable audience. The Festival opened with the National Anthem, in which the full powers of the organ were developed by Mr. Harris; Miss Milner sang the solo, after which commenced Haydn's beautiful oratorio, the *Creation*. It was in the year 1795 that Haydn undertook this great work—he was then sixty-three years of age. The oratorio was finished at the commencement of the year 1798, and performed for the first time the following Easter, at Vienna, Haydn himself leading the orchestra. It was first published in score in 1800, and performed at Worcester the same year. We need not give the argument, as the work is now so well known; we will therefore remark upon the performance.

The representation of chaos was fairly played by the band, and Mr. Weiss was very successful in the opening recitative, "In the beginning," and the chorus, "And the Spirit of God," was very creditably executed. The solo and chorus, "The marvellous work," went off exceedingly well, and Mr. Weiss pleased the audience in the air, "Rolling in foaming billows." Miss Milner then gave the air "With verdure clad" with much sweetness, and Mr. Lockey was successful in the recitative, "In splendour bright." The first part was brought to a conclusion by the grand chorus, "The heavens are telling," sung with great spirit and precision. Miss Milner sang the recit. and air, "On mighty pens," with thrilling effect, and Mr. Lambert was good in the recitative, "And God created great whales." The trio and chorus, "The Lord is great," was marred by the band at the commencement; but Mr. Cooper rallying them, they kept together, and the latter part was given with considerable spirit. Mr. Lambert gave the recitative, "Straight opening her fertile womb," in a very able manner. Mr. Weiss sang "Now heaven is fullest glory" exceedingly well, and was encored, when he gave it with redoubled vigour. The beautiful air, "In native worth," was beautifully sung by Mr. Lockey: this was the gem of the evening, and was rewarded with a rapturous encore. The third part was opened by Mr. Lockey singing the recitative, "In rosy mantle," and the duets describing the happiness of Adam and Eve in the garden of Eden, before the fall, were well sung by Miss Milner and Mr. Weiss, as were the choruses with which they are interspersed. The oratorio was brought to a successful termination by a fine performance of the grand chorus, "Sing to the Lord."

Thursday Morning.

This morning the performance was for the benefit of the York County Hospital, and the oratorio was Handel's *chef-d'œuvre*, the *Messiah*. George Frederick Handel was born on the 24th of February, in the year 1684, at Halle, in the duchy of Magdeburg. His father was a physician, and intended him for the law; but failing in every attempt, and even in his commands to subdue his early passion for music, he eventually placed him under Zachau, organist of the Cathedral of Halle, under whom he made considerable progress. At the age of thirteen he was sent to Berlin, where he soon attracted the attention of the King, who wished to send him to Italy; but this not meeting with the elder Handel's views, he was recalled to Halle. His father died in 1703, soon after which young Handel went to Hamburg, and obtained a situation in the orchestra of the opera, and in the following year brought out his own opera, *Almira*, with success. In the year 1710 he arrived in England; and, after writing many works, at length produced in London his unrivalled oratorio, the *Messiah*, in 1741. It was begun August 22nd, 1741, and finished September 12th, in the same year. An eminent writer thus speaks of the oratorio:—"The glory of the *Messiah* is the only object—the Alpha and Omega of the oratorio. In it there is nothing which for a moment diverts our attention from Him; and as the contemplation of His character, and office, and Divine nature, must always be a subject of the greatest interest to all Christian men, it is not remarkable that Christian musicians should delight in a work wherein, in the very words of Holy Scripture, that character, adorned by all the varieties of musical expression, is so feelingly portrayed." We shall speak as briefly as possible of this performance.

Miss Milner acquitted herself well in the soprano parts, using great taste and judgment. She was most successful in the recitatives, "There were shepherds, &c.," and in the air, "Rejoice greatly." Miss Newbound pleased the audience by her chaste singing of "Behold a virgin," and the air, "He shall feed his flock." She was succeeded in the second part by Mrs. Lockey, who in the air, "He was despised," displayed her fine vocal organ

to great advantage, and quite charmed the audience. Mr. Lockey sang the recitative, "Comfort ye my people," and the air, "Every valley," with great taste, and "Thou shalt break them," lost none of its fire and spirit in his hands. Mr. Lambert acquitted himself well in the recitative, "Thus saith the Lord of hosts," and in the air, "But who may abide," he was particularly successful. Of Mr. Weiss we may say that he never sang better than in "Behold darkness" and "The trumpet shall sound," which he sings as none else can.

We must not forget to mention Mr. Elwood, who played the trumpet obligato in first-rate style. The quartetts, "Since by man came death" and "For as in Adam," were well sung by Miss Milner, Mrs. Lockey, Mr. Lockey, and Mr. Lambert. We cannot speak in terms of too high praise of the choruses; nothing could be finer than "And he shall purify," "For unto us," "Lift up your heads," the "Hallelujah" chorus, and the last grand chorus, "Worthy is the Lamb." Altogether, we never recollect hearing the *Messiah* performed more to our satisfaction. Mr. Spark, of Leeds, was the conductor, and he discharged his duties most ably. The performance occupied rather more than three hours and a-half.

Thursday Evening.

There was a miscellaneous concert this evening: the following was the programme:—

PART I.

Overture— <i>Oberon</i> .. .. .	Weber.
Song—"When night spreads her shadows around," Mr. Lockey .. .. .	Hummel.
Scena— <i>Ernani</i> , Miss Milner .. .. .	Verdi.
Duetto—"M'abbraccia, Argirio," Mr. and Mrs. Lockey .. .. .	Rossini.
Cavatina—"As I view these scenes ( <i>La Sonnambula</i> ), Mr. Lambert .. .. .	Bellini.
Fantasia, violin, Mr. Cooper—"Recollections of Scotland" .. .. .	MS.
Song—"Day and Night," Miss Newbound .. .. .	Hatton.
Song—"The Village Blacksmith," Mr. Weiss .. .. .	W. H. Weiss.
Solo, Contra Basso, Mr. Cottier ( <i>Le Petit Matelot</i> ) .. .. .	Bottisini.
Ballad—"Why do I weep for thee," Miss Milner .. .. .	Wallace.
Overture— <i>Fidelio</i> .. .. .	Beethoven.

PART II.

"Wedding March" .. .. .	Mendelssohn.
Song—"The Forget-me-not" .. .. .	Haas.
Song—"I'm a Roamer" ( <i>Son and Stranger</i> ) .. .. .	Mendelssohn.
Introduction and Variations—"Sommo Cielo," Miss Milner and Mr. Cooper .. .. .	Pacini.
Song—"Tell her I'll love her" .. .. .	Shield.
Ballad—"I wake from pleasant dreams of thee" .. .. .	Bergenshold.
Capriccio—Introducing the effects of Paganini .. .. .	Rossini.
Quartett—"Summer Eve" .. .. .	Hatton.
Overture— <i>La Muette de Portici</i> .. .. .	Auber.

Mr. Lockey sang Hummel's song with great taste, and Miss Milner made the best of Verdi's "Ernani involami," which is but poor music. The splendid duetto "M'abbraccia" (*Tancredi*), was charmingly sung by Mr. and Mrs. Lockey; it was encored and repeated with renewed spirit. Mr. Lambert followed in the cavatina, "As I view these scenes so charming," which was well sung, and narrowly escaped an encore. The violin fantasia on "Recollections of Scotland" was splendidly played by Mr. Cooper, and was rapturously encored; and Miss Newbound was very successful in Hatton's "Day and Night." Mr. Weiss sang his beautiful song, "The Village Blacksmith," in such a manner as to gain a hearty encore. Beethoven's overture to *Fidelio* was well played, as was Mendelssohn's Wedding March, and Miss Newbound was encored in Haas' beautiful song, "The Forget-me-not," which she sang in a very chaste manner. Mr. Cooper was also encored in the violin solo, introducing some of the effects of Paganini; and the concert was brought to a close by the band playing in a very spirited manner Auber's overture to *La Muette de Portici*. Mr. Hunt was the conductor.

Friday Evening.

The oratorio this evening was Costa's *Eli*. It attracted a very large and fashionable audience, and thus brought the York Festival to a close with great éclat. Various opinions have been given in musical quarters of this celebrated work; but even its enemies have admitted that—"It is a work of great cleverness, displaying a large degree of musical knowledge and experience, a thorough acquaintance with the resources of orchestral instruments, a command of voices, and of the art of writing for them in parts, which some acknowledged composers might envy, a

certain flow of elegant, if not very original melody, and considerable fancy in the arrangement of details."

The subject of the oratorio is recorded in the First Book of Samuel, chapters I. to IV.

The overture was beautifully played, after which Mr. Weiss followed in the part of *Eli*, with the recitative, "Blow up the trumpet," and the following chorus, "Let us go to pray," was well sung, as was also the chorus, "Blessed be the Lord." The chorus, "The Lord is good," was well sung, and the harp accompaniment was beyond all praise. The recitative by Elkanah, "Hannah, why weepest thou?" and the duett, "Wherefore is thy soul cast down," were splendid, and the riotous chorus with solos (Messrs. Wilson, Lambert, and Weiss), was all that could be desired. The recit. and air, "My sons, my sons," was well given by Mr. Weiss; and the chorus, "O ye kindreds," which begins very much like the "Old Hundredth," and the chorale immediately following, were finely sung. Mr. Lockey exerted himself to the utmost in the "War Song," "Philistines, hark!" and was warmly applauded. The air, "I will extol thee," was charmingly sung by Miss Milner, and was encored, and the following chorus, "Hosanna in the highest," finished the first part.

In the second part Mrs. Lockey's singing was much appreciated; she was encored in her first piece, the Morning Prayer, "Lord, from thy bed," which she sang exquisitely. The trio, "Thou shalt love the Lord," went well, and the quartet, "We bless you in the name," one of the most beautiful pieces in the oratorio, was irreproachably given, and loudly encored. The effect produced towards the close of the March by the trombones was truly wonderful, and seemed to electrify the audience. Nothing could exceed the beautiful manner in which Mrs. Lockey gave the Evening Prayer, "This night I lift my heart;" she was deservedly encored. Mr. Weiss was very fine in the air, "Although my house," The chorus "Lament" went better than we expected, and the recitatives which tell of the fatal results of the battle were well sung by Mr. Weiss and Mrs. Lockey. The latter gave the words, "There is no help for him—Eli is dead," with touching effect. The last chorus was given splendidly; and the oratorio, upon the whole, was a complete success. Mr. Hunt was the conductor, and Mr. Shaw the organist.

## Reviews.

Songs of Truth. No. 11.—"NIGHT." (Willis).

Compass C to D.

The No. 11. before us does not impress us in favour of the Songs of Truth. The first thing to be dealt with is the title, and why "Songs of Truth" should have been adopted we imagine it would be difficult for either author or publisher to explain.

Touching the music, the adaptation of words of totally different sense to melodies already popular is of questionable propriety, but when such a movement as the *adagio* in Weber's "Softly sighs," is not only suffered to commit bigamy by being married to other words, but to have a distorted accompaniment, we cannot do otherwise than condemn. The simplification of Weber's accompaniment is no excuse for such a proceeding.

LE LAC DE LUCERNE, Suites de Valses, par LOUIS D'EGVILLE. (Duff and Hodgson).

These waltzes may be recommended. We are sorry we cannot praise the introduction, since the author has written no preface whatever to the set. We are really sorry, because had there been an introductory page we feel as if we could have praised it.

When we say "these waltzes may be recommended," we desire it to be understood that in our opinion they are better than the generality of waltzes that are met with now-a-days, and that they are worthy the adoption of every person who controls a quadrille band. We see by the title-page that they are to be obtained in a state of arrangement for orchestra, and we advise their speedy obtainment.

Though we praise these waltzes for their brightness, newness, and spirit, we must call the attention of the composer to the second strain of No. 3, which of itself is wishy-washy, and which contains the unpleasant peculiarity of a simultaneous A flat and A natural in the bass of one bar.

JEWELL'S MADRIGAL AND MOTETT BOOK, Nos. 1 and 2. (Jewell.)

In the present days of madrigal cultivation, any work that will facilitate or extend the practice of this style of composition is most welcome. A very clearly printed vocal score of a motett and madrigal is here presented on the first of every month.

The alto and tenor parts are in their respective clefs, which we cannot help thinking a disadvantage, though there are plenty of persons who would have considered it high reason to have employed the G clef for all the parts. No. 1 contains a fine motett by Palestrina, "Quam pulchri," and a madrigal by Morley, "Say, gentle nymphs." No. 2 is entirely occupied by a motett, "O Pastor Æterne," by Peter Phillips (1613). It is for double choir, and appears to be a very fine piece of writing. It is very lamentable that no society exists in the metropolis where such works can be heard. Mr. Jewell's spirit in bringing out this work is much to be commended, since we fear that how duly soever it may be appreciated in particular quarters, that the general sale can scarcely be expected to prove remunerative.

"THE APRIL MORN" and "OH, THE MERRY MAY." Nos. 25 and 26 of Songs of the Poets, by R. ANDREWS. (Andrews, Manchester.)

Compass D to F, and D to D.

"The April Morn" is an innocent song of neither pretension nor merit. There is, nevertheless, a peculiarity about it, in the fact of the terms, *forte*, *mezzo forte*, and *piano* being frequently employed; indeed, the frequency is very remarkable. To some phrases in the poetry the sudden transition from *forte* to *piano* may give effect, but we are at a loss to account why, in the following line,

"Like the life we lead below,"

the first four words should be marked *f*, and the remainder *p*.

"Oh, the merry May" is a decided improvement on its showery predecessor, though it is simplicity itself.

"TIS LOVELY MAY," by W. T. BELCHER. (D'Almaine.)

Compass D to E.

More May. There is little in this song that calls for remark. Each verse is in two movements, and the Bavarian or Tyrolese style is affected in the former. We believe Mr. Belcher to possess sufficient talent to have enabled him to produce a ballad with much more pretension to originality both of style and melody. The song is by no means objectionable. It is well put together, and will please all who love simplicity.

"ENVY NOT THE BARD," by A. H. DENDY. (Letchford.)

Compass B flat to E.

There is some musical feeling displayed in this song. Its faults are those of construction and arrangement. For instance, the first verse starts with a flowing triplet accompaniment, but stops at the bottom of the first page with chords that sound like "John Brown" coming in at the end of a verse. The style of accompaniment then changes for a few bars, till "John Brown" comes in again on the word "drear," and then the triplets are resumed. After three more bars they are dropped, and subsequently employed, with the like capriciousness.

The symphony preceding the last verse, though short, seems out of place; it would have been better for the voice to have led at once into the resumption of the opening strain.

## ORGAN.

NEW ORGAN STOP.—A new stop has just been brought out by Bishop and Starr, the inventors of the very popular Clarabella stop. It is entitled the German flute. The pipes are of wood and open, the *tone* being, like that of the clarabella, 8 feet. A very good specimen of the invention has already been inserted in the choir-organ at St. Mark's Church, North Audley-street. In this case it only extends to treble C, the bass being supplied by the stopped diapason. This is a great pity as regards that particular organ, but it serves to display the remarkably distinctive character of the new stop's tone. It is so thoroughly fluty that the builders possibly intended to stop short at the compass of the orchestral flute, but it is very certain that, if a new stop possesses a tone so totally distinct from that produced by any other pipes in the organ, it will not do to make a half-stop of it. Their ingenuity must be employed in contriving a good lower register of wood open pipes. The Clarabella does not necessitate the carrying down: by the



time it arrives at tenor C it gets buzzy, and the grooving in of the stopped diapason seems only natural, but with this new flute something different must be done. If a clear 8 feet wooden pipe cannot be accomplished for the bass, that portion of the instrument must be supplied by a metal pipe of dulciana quality, but of somewhat larger scale.

The German flute is equally effective as a solo stop, or in combination with any other portion of the choir organ, whether reed or flue, and, strange to say, it imparts a remarkable amount of body to that department of the instrument, considering the smallness of the scale of the pipe, and the delicacy of its tone. The only apparent peculiarity in its construction is, that the upper lip is slightly arched.

## Foreign.

COMPIEGNE.—Meyerbeer and Verdi have been amongst the guests invited to the palace during the stay of the French court.

PARIS.—The Civil Tribunal was occupied on Wednesday week with the suit brought against M. Calzado, director of the Italian Theatre, by M. Verdi, the composer, to prevent him from representing his operas *Il Trovatore*, *La Traviata*, and *Rigoletto*. The counsel for M. Verdi was heard on the previous Saturday. Wednesday was devoted to the many counsel on the other side. The reply was to this effect:—M. Calzado had, at an enormous cost, engaged Mario, Corsi, Mlle. Piccolomini, and other eminent artistes to execute the operas of M. Verdi, had consented to allow that gentleman to superintend the preparation of them, and had agreed to pay him 200f. for each representation of them; but M. Verdi afterwards thought fit to declare that in the course of the present season the *Trovatore* should not be represented at all, as he intended to bring it out at the Grand Opera, and to demand that a premium of 12,000f. should be given him for each of his other works. M. Calzado, though willing to make great sacrifices to be on good terms with M. Verdi, was unable to consent to such terms as these. A misunderstanding consequently arose between them, and M. Verdi obtained an order from the President of the Civil Tribunal sitting in chambers to prohibit the performance of the *Trovatore*. Under these circumstances, M. Calzado felt bound, in justice to himself and the theatre, to stand on his strict legal rights; and he maintained that in virtue of these rights he was not bound to make any payment to M. Verdi at all for the operas in question, and could have them represented in spite of his prohibition. In support of this pretension it was argued that the French laws allow an opera by a foreigner, originally represented in a foreign country, to be produced in France, and that the treaties for suppressing literary and artistic piracy do not apply to such production, and, besides, France has no treaty of the kind with Parma, of which country M. Verdi is a native, nor with Austria, in which the three operas in question were first represented, they having been brought out at Milan. It was also contended that the decree of the Prince President of the Republic of the 28th of March, 1852, prohibiting piracy in France, on which M. Verdi relied, was not applicable to the case, as his operas were not pirated, and as the decree did not refer, and was not meant to refer, to dramatic representations. Lastly, it was maintained that a letter written by M. Calzado in December last to M. Verdi, in which he promised not to perform his operas without his permission—a letter on which Verdi also strongly relied in support of his pretensions—did not constitute a legal obligation, and could not affect the rights which M. Calzado possessed by law, especially as at the moment he wrote it he was ignorant of the law. The tribunal admitted all these arguments to be valid and dismissed M. Verdi's action with costs. It moreover ordered him to pay M. Calzado 1000f. for the damage done him by obtaining, without sufficient cause, a prohibition of the performance of the *Trovatore* the preceding week.—*Galignani*.

Verdi's *Ernani* was produced on Tuesday week at the Italian Opera, and Madame Cattenari, a lady of personal attraction, made her *début* therein. Her vocal qualifications at present appear to be inferior to her dramatic powers. The part of *Ernani* was sustained by M. Carion, who was more successful than usual, and Signor Graziani was exceedingly effective as Carlo.

## CORRESPONDENCE.

### THE BRADFORD FESTIVAL, MRS. SUNDERLAND, AND MR. SAMUEL SMITH.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—After a total silence for nine weeks, Mr. Samuel Smith, of Bradford, essays on the 22nd of October to reply to my communication of the 22nd of August, regarding the Bradford Festival and the treatment which I, as one of the principals engaged to appear at that Festival, received at his hands; treatment which necessitated me to decline appearance in the orchestra on that occasion. Had Mr. Smith's letter appeared immediately after the publication of mine, when the facts of the case (as set forth in the correspondence which had passed between us) were fresh in the public recollection, there would have been no necessity for me to have again appealed to the public on the subject; for the discrepancies in Mr. Smith's statement, and the inconclusiveness of his excuses, would have been sufficiently apparent; but now that he has, on calculation, permitted such a lengthened period to transpire between the appearance of my letter to the public, and his reply, in the hope that his present version of the transaction will find a more ready credence than would otherwise have been the case, I must crave permission again to correct Mr. Smith's mis-statements, and to strip off the veil of excuse and inconclusive reasoning in which that gentleman endeavours to envelop his extraordinary conduct.

Mr. Smith states that his visit in the latter end of June, to engage me as one of the principals for the Festival at the end of the then succeeding August, partook "more of a friendly and confidential than professional character." What idea Mr. Smith had of the business he came upon, of course it is not for me to say. I can only aver that his communication asking for the interview stated that he desired to see me on business; and when he did meet me at my residence, he stated that he had come to engage me for the purpose and in the character above set forth. It is true that at this interview, I so far acceded to Mr. Smith's desires, as to engage to "get up" and sing a part in Jackson's new Psalm; but it is also true—what Mr. Smith does not state, though it is an essential in the case—that I stipulated that I should also appear in oratorio; the grounds of that stipulation being my own feelings of preference for that description of music above all others, and my knowledge that the public, in assigning me a position in my profession, have been kind enough to associate my name more intimately with the performance of oratorio, than with any other branch of the vocal art. For an appearance at what are termed "selections," I had no desire, and preferred no request; my only stipulation being that I should have a part in oratorio. When informed that, as all the parts were assigned, I could have nothing in *Eli*, I acquiesced—but then distinctly asked that I might have something in the *Elijah* and in the *Messiah*—my request assuming this form—"In both if possible; but certainly in the *Messiah*, if not in both." When informed by Mr. Smith, that he could not then say what was open in either one or both of those oratorios, because the several parts had been sent to the other principals for their selection, I made no difficulty of the undue preference thus already shown, but placed myself in Mr. Smith's hands thus far—that he was to secure me something in those two oratorios, if possible, and, if not in both, certainly in the *Messiah*. On this understanding we parted, I treating and understanding the matter as Mr. Smith had put it, purely as a matter of business.

To prevent the possibility of misunderstanding as to the stipulation on my part regarding my appearance in oratorio, on the 4th of July I wrote to Mr. Smith, reminding him of his promise to assign me parts as above stated; and in reply from him on the 7th July, I was informed that, "as to *Elijah*, it was altogether too late—everything in it being promised and allotted; and that "in the *Messiah* there was undisposed of but the last song, 'If God be for us,' which," said Mr. Smith, "you can have the refusal of." Nay, Mr. Smith went further than this. In the same letter he said, "There is no objection to your singing this song, but that you took it at the last Festival, and sang it well too. Yet there ought to be no objection here, and remember I make none; otherwise, if such a rule was carried out, Sims Reeves could not sing 'Comfort ye,' or 'Thou shalt dash,' again this time, or Clara Novello 'Rejoice greatly; therefore you take it again'."—Mr. Smith's advice being with his own pen rendered thus emphatic, by being underscored. That advice I adopted. Indeed, to enable me to appear in oratorio at all, I had no other chance. This one song was all that remained unpromised or undisposed of. In *Eli* I could have nothing; in *Elijah* "it was altogether too late, everything being promised and allotted;" and in the *Messiah* there was nothing undisposed of but this last song, "If God be for us." To appear at all, therefore, where I had expressly stipulated that I should be permitted to appear, and where it had been promised that I should appear, I had no manner of choice beyond the adoption of Mr. Smith's emphatic advice, by "taking it again"—that is, by engaging to sing the only song left for me. Mr. Smith was therefore duly apprized that I acceded to his recommendation; and he in return apprized me, that he had "put me down for the song 'If God be for us.'"

So far then all was settled. I was to appear in oratorio, as well as in Jackson's psalm; and though my place in the former was to sing the

last song in the last part of the last oratorio—the only song which had been left by the other principals; though I had been prevented from having any choice whatever in the matter, and reduced to the single alternative of either engaging to sing that “last and left” song, or to be excluded from oratorio altogether, I raised no kind of difficulty; for however much annoyed I might feel at the partial treatment I had received in being thus left without choice, I also remembered that I had placed myself in Mr. Smith’s hands to secure me an appearance in oratorio; and that his promise had been fulfilled, so far as the fact of a place in the *Messiah* went, whatever might be felt or said as to the relative importance or otherwise of that place.

The next information which Mr. Smith had to convey to me was, that he had consented to an arrangement which would deprive me of the only song which had been “left” for me, and which would exclude me altogether from appearance in oratorio! This information was conveyed in the following terms:—“I find, in settling our programme with Mr. Costa, that in the third part of the *Messiah* he is wishful to go at once from ‘The trumpet shall sound,’ to ‘Worthy is the Lamb;’ and I have agreed to do so. Therefore you see by this arrangement that your song, ‘If God be for us,’ is knocked out.” Now, let it be observed that before this decisive step was taken there was no reference to me whatever on the subject. There was no question as to whether it would be agreeable—or as to whether my desire to appear in oratorio was insurmountable. There was no choice offered me of any other position in any of the three oratorios to be presented. There was no reference of any kind made to me, or to my wishes or inclinations; but a step was taken by Mr. Smith—for he distinctly says, “I have agreed to it”—which violated an arrangement—which broke the faith of an engagement, because that step was a direct repudiation of the only stipulation I had laid down—and which had been accepted—as the condition of that engagement.

However much I had been inclined to pass over the partial and inconsiderate treatment to which I had beforetime been subjected, this was a step which my own self-respect would not suffer me to brook. Left without choice in the first instance; reduced to the alternative as I had been, of either “taking” the “one only song left,” or be excluded altogether from oratorio, I now found myself unceremoniously “knocked out” of the only position in oratorio which Mr. Smith’s negotiations—more of a friendly and confidential than professional character—had secured me. Against such insulting and contemptuous treatment—against such a direct breach of faith, the spirit of the woman and the professional rebelled; and the engagement to appear at the Festival was forthwith declined, unless the arrangements we had entered into and agreed upon were faithfully carried out by Mr. Smith and his committee.

It should be fully understood that the matter in dispute is not as Mr. Smith puts it—a question of minor arrangement as to place or song in which the committee were at liberty to make changes. It was a question of an essential nature. When an actor engages with a manager to perform a part, either in tragedy or comedy, that manager is not at liberty to “knock” the performer “out” of his legitimate walk, and propose to him, as an equivalent, a place in farce or in burlesque. When a soprano is engaged to take a part in that highest form of the musical drama—the sacred oratorio—she is not to be inconsiderately “knocked out” of her engagement, and insulted by being told that an “equivalent” is tendered her, because she is offered a place and choice in an *Olla Podrida* of a selection!—and no professional who feels the significance, the grandeur, and the sublimity of the songs of the *Messiah*, when sung in connection with their lofty story, and with the glorious and transcendent choruses of that immortal work, could for a moment regard the one as in any degree an equivalent for the other. We have heard of the presentation of the play of *Hamlet*, with the part of Hamlet omitted; but what should we think of the part of Hamlet without the play! Disconnect the songs of the *Messiah* from their relative connection in the musical narrative, and what are they in comparison? Beautiful even in their isolation they certainly are; but in their proper place—in their own connection—they are more than beautiful; they are grand, magnificent, sublime. It may be a weakness—it may even be a fault; but I must avow a preference for oratorio, full and complete in all its parts, to any selection, however judicious, that may be made, and when I engage to appear in oratorio, I beg that it may be understood that such engagement does not mean that I may be “knocked out” of oratorio, and offered a place in a “selection” as “an equivalent.”

Mr. Smith says, that “in the music of Alboni, Viardot Garcia, Clara Novello, Miss Sherrington, and Sims Reeves, changes were repeatedly made as the arrangements progressed; yet not one of these great artistes raised the least objection, or thought their professional dignity compromised in acceding to the wishes of the committee. No; it would have been remarkable (and probably blameable) had they exhibited objection to such minor changes as—the programme being the proof—could only have been proposed to them. But even with these changes, minor and insignificant as they were, they had, at least, the opportunity afforded them of acquiescence. They were not “knocked out” of the particular line they had stipulated to appear in, and that too, without reference to their wishes, opinions, or feelings. They were not without choice at the first, and obliged to take the only song left, to secure an

appearance in the description of music they preferred; and they were not then subject to such a description of treatment, after arrangements had been completed, as prevented appearance in that description of music altogether! The artistes Mr. Smith has named were not subject to treatment such as this, nor would he have dared to contemplate even such a course of conduct towards any one of them. Why, then, should he have pursued that conduct towards me?—and why should he now have the temerity to defend that which his treatment towards others so strongly condemns. If Mr. Smith can produce any other case of an artiste “knocked out” of the particular description of music he or she stipulated to appear in, I will freely admit that he was at least impartial in his discourtesies and in his injustice. So long, however, as he cannot do this, he must find a better reason to justify his conduct towards me, than a reference to his treatment of others—who were so very differently treated! Mr. Smith seeks to justify the extraordinary caution he gave to me, when he apprised me, that though “knocked out” of oratorio, I was still at liberty to select a “good sacred song” for the day of miscellaneous music, provided I did not select one “absolutely inadmissible on the score of frivolity.” And his reason for this remarkable proviso is, that the song I might select “would have to follow the solemn Credo of Mendelssohn, and be followed by the equally solemn and stupendous chorus, ‘Hark, death,’ of Himmel. Therefore,” observes Mr. Smith, “a light song would have been out of place.” In another part of his letter he says, “he had hoped that the song ‘From mighty kings’ would have been named as my choice on the selection day.” So that here we get at Mr. Smith’s notion of “a good sacred song, not inadmissible on the score of frivolity”—a song—not a light song—worthy of being placed between the “Credo” and the “Hark, death.” Why, “From mighty kings,” is not a sacred song—nor is the oratorio from which it is taken a sacred one. The foundation of the story related in Judas Maccabeus is certainly to be found in the Apocrypha; but the oratorio was written in commemoration of the return of the Duke of Cumberland, in 1746, after his decisive victory at Culloden, in Scotland,—the flattery of hailing him as Maccabeus being the mode in which the triumphant general was complimented. And a song from a work thus founded, and written for such a purpose, is Mr. Smith’s type of “a good sacred song, not inadmissible on the score of frivolity!” Then, as to its character in a musical sense, it is essentially a light song—almost as light as any song that Handel ever wrote. If “From mighty kings” be Mr. Smith’s idea of “a good sacred song,” worthy to be placed between the “Credo” and the “Hark, death,” his caution to me not to make choice of “one not absolutely inadmissible on the score of frivolity,” was something more than insult.

Mr. Smith makes it matter of charge that I, after declining to “measure my strength with the greatest artistes of Europe,” because I had been deprived of the song, “If God be for us,” showed so little affection for that song, as not to insist upon singing it, when I was engaged to appear in St. George’s Hall on another and subsequent occasion, and under another management. Yes, Mr. Smith “naturally thought” that I should, on this my first appearance in Bradford, after his “friendly” treatment, have degraded both myself and the occasion by seeking a triumph over him by insisting on singing the song which had led to the difference between us. Nay, Mr. Smith expresses surprise that I did not do this—did not “endeavour in some sort to justify the position I had assumed in regard to the late Festival.” Though Mr. Smith cannot give me credit for any greater delicacy of feeling than his reproach on this matter implies, I hope the public know me better—know that I could not be capable of such inherent vulgarity, as to seek a petty triumph of the nature Mr. Smith indicates. The manner in which I was received (in Mr. Smith’s presence till he could stand it no longer) by 4,000 of an audience; the generous support accorded to me, in the position I had taken, by a larger assembly than was congregated during the Festival, was a sufficient justification of, and recompense for, the stand I had made. The song I sang, “From mighty kings,” was appropriate to that occasion, which the other song, “If God be for us,” assuredly would not have been; and it was appropriate because it was not a sacred song, and because it was of a light and cheerful character.

Mr. Smith concludes his letter with the avowal that “if he had the whole thing to do over again, he could not act differently.” This I am sorry to hear. It is however but another instance of the fact, that experience upon some individuals is wholly thrown away.—I am, Sir, yours respectfully,

S. SUNDERLAND.

Brighouse, October 29th, 1856.

P.S.—There are several minor points in Mr. Smith’s letter which I have passed over, because some of them do not belong to me to controvert, and because for others I could not ask you for space to remark on them. It has been far from my wish or congenial to my feelings to have to appear in print at all; and I should not have done so, had not Mr. Smith, on both occasions, rendered it necessary for me to correct his mis-statements. I trust now, however, that I have done—and shall have done, unless some nine weeks hence, Mr. Smith, in the hope that the public will have forgotten what has already appeared, ventures forth again with another mass of mis-statements and incorrect assumption.

S. S.



## Musical Publications.

(Continued.)

### Hymn.—"PEACE, TROUBLED SOUL."

Second Edition. Recitative, Air, and Chorus, with Organ Accompaniment. Edited by J. O. SMITH, of Cheltenham. Price 3s.

J. WILLIAMS, 123, Cheapside.

Preparing for publication, an English edition of **Gassner's Treatise on Instrumentation**, by **JOSIAH PITTMAN**, organist and chapel master of Lincoln's Inn.

### MUSIC.—A CATALOGUE of a MIS-

CELLANEOUS COLLECTION of MUSIC, ancient and modern, sent free on receipt of two postage stamps. Address **S. WHITE**, music-seller, 33, Holborn-hill. Music bought.

### DEAN'S Violin Tutor, 200 Lessons, 6s.

—Abridged Edition, 2s. 6d. Art of Shifting, 1s. 3d. Lessons on Time and Bowing, 1s. Scale Exercises, 1s. Best Violin Strings, five Firsts, or one set, 1s. Roman, 7d. each. **DEAN'S** Book of Gems, Nos. 1 to 8, 3d. each. 520 Sacred Tunes, 1s. 6d. Art of Tuning Pianos, 6d. The above sent free on post-office order stamps. A Catalogue of Cheap Musical Instruments free.

**JOSEPH DEAN**, Finsbury-terrace, City-road.

### RECOLLECTIONS of BALMORAL.

MELANGE of POPULAR SCOTCH MELODIES, as performed by the Royal Highland Pipes, before Her Majesty and Prince Albert, by express command. Arranged for Piano, by **T. B. PHIPPS**. Price 2s. 6d., post free for stamps.

**Z. T. PURDAY**, 45, High Holborn.

### "EXCELSIOR," as a Cantatina.

Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by **LONGFELLOW**. Composed by **W. T. BELCHER**. Price 4s. London: **T. LETCHFORD**, Soho-square.

### "THE BUCCLEUCH POLKA."

Composed by **EDWIN EDWARDS**, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s.

**R. COCKS and Co.**, 6, New Burlington-street.

Just published,

### "TIS LOVELY MAY."—Song.

written by **EDWARD FARMER**. The Music composed by **W. T. BELCHER**. Price 2s. 6d. London: **D'ALMAINE and Co.**

## Miscellaneous.

### To PIANOFORTE-MAKERS, Uphol-

sters, and Gunstock-makers.—A WALNUT TREE, in excellent preservation, containing 50 solid feet, to be SOLD. Apply to **Mr. Swann**, Knockhold, near Greenhithe, Kent.

### HOLLOWAY'S OINTMENT & PILLS.

—An extraordinary cure of a sore neck. **Mr. H. J. Tomlinson**, Barton-upon-Humber, Yorkshire, has informed Professor Holloway that a gentleman, personally known to him, had suffered for a very long time with a sore neck, which formed itself into an angry and running wound. He had the best medical advice for months, but it availed nothing. Finding that the disease increased to an alarming extent, he commenced using Holloway's Ointment and Pills, which in five weeks effected a perfect cure.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 24, Strand, London, and 80, Maiden-lane, New York; by **A. Stampa**, Constantinople; **A. Guidley**, Smyrna; and **E. Muir**, Malta.

Book Auction Rooms, 101, Piccadilly.  
Established 1794.

### MESSRS. PUTTICK and SIMPSON

beg to announce that their season for SALES of LITERARY PROPERTY will commence on Monday, November 3. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value: and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

### DANCING.—Bayswater.—Mr. and Miss

**KING** have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises will RE-ASSEMBLE for the season, on Wednesday, Oct. 8, at their residence, Belmont-house, 74, Queen's-road, Bayswater. Schools and families attended.

### Riding Schools and Hunting Grounds,

Kensington-sate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. **BLACKMAN** to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

## Exhibitions, &c.

### SALLE VOUSDEN, 315, Oxford-Street,

10 doors from Regent-circus.—On Wednesday, Nov. 5, and following evenings, **VALENTINE VOUSDEN**, the great Polynational Mimic-Author and Composer of "Man, Know Thyself," "Sarah Bell," "The Irish Jaunting-Car," "The Little Flower," "Dennis, leave the Child Behind," "I'm a Yankee," "The Battle Song," "Irish Gems," "Sons of John Bull," "Good Bye 'Evo, Kiddy," "The Broom Girl," "The Evicted," "The Irish Waggon," "The Cricketer," "The Irish Invitation," "Contentment of Mind," "A Hundred Years from Now," &c., has the honour of announcing to the nobility, gentry, and clergy, that he will appear on the above and following evenings in his Original, Instructive, Serio-Comic, Characteristic, Oratorical, Musical, Terpsichorean, Mechanical, Polynational ENTERTAINMENT, consisting of a Series of Illustrations of the Characters of different Countries, comprising Germany, America, France, England, Ireland, and Scotland, interspersed with the various songs, sayings, dances, and doings peculiar to each, entitled the Unity of Nations, given for 300 nights at the Rotundo, Dublin, and patronised since its commencement in Dublin, Cork, Limerick, Belfast, Waterford, Clonmel, Liverpool, Birmingham, &c., by the nobility, gentry, and clergy of all denominations, dignitaries and other eminent divines, members of the senate, the bar, the army, &c., and endorsed by the unanimous voice of the press—political, religious, commercial, and agricultural. See opinions of the press, list of patrons, published songs, programmes, &c. An efficient band accompanies the entertainment. Reserved seats, 3s.; second seats, 2s.; back ditto, 1s. Reserved seats and family tickets may be had at the rooms. Doors open at half-past 7; entertainment to commence at 8.

### THE ALLIED GENERALS and the

OFFICERS of their STAFFS before SEBASTOPOL, painted by **T. J. BARKER**.—This grand and singularly interesting national PICTURE is REMOVED from the German Gallery, New Bond-street, and placed for inspection in the Auction Mart, City. Messrs. **Lloyd, Brothers, and Co.**, request those who receive the cards of invitation will make use of them within the days specified thereon. Admission without cards 6d. each.—22, Ludgate-hill, City.

### CRYSTAL PALACE.—Poultry Show.—

The Directors beg to announce that they intend to have a GRAND EXHIBITION of POULTRY, PIGEONS, and RABBITS at the Crystal Palace, on Saturday, Monday, Tuesday, and Wednesday, the 10th, 12th, 13th, and 14th January next. Schedules of the Prizes, with the Rules and Regulations, are in preparation, and will be issued immediately.

By order, **G. GROVE**, Secretary.

Crystal Palace, Oct. 31, 1856.

### CRYSTAL PALACE.—Gothic Sculpture.

—An interesting collection of CASTS of SCULPTURES in the Gothic Style, by the late **Charles Geerts**, of Louvain, has been arranged in a Court behind the Byzantine Court. This series consists of groups, niches, statues, statuettes, &c., the only copies of the works executed by this talented sculptor.

### CRYSTAL PALACE.—The WINTER

EXHIBITION of PICTURES by LIVING ARTISTS, of all the Schools of Europe, will be OPENED early in the ensuing month. Works intended for exhibition must be sent to the Hanover-square Rooms, before Nov. 4. Pictures must be in gilt frames. Moderately-sized mounts are allowed to drawings. Works previously exhibited are eligible, but no portraits but those of eminent persons can be received. A statement of the price, and a short title (for a label), must accompany each work. Photographs in plain frames will be received. The only charge for exhibition is a commission of 5 per cent. on Pictures and Drawings, and 10 per cent. on Photographs, sold in the Palace. The Directors reserve the right of approval or rejection on all works offered for exhibition. Further information may be obtained of **Mr. Henry Mogford**, F.S.A., under whose direction the Gallery is placed.

By order, **G. GROVE**, Secretary.

### CRYSTAL PALACE.—The CERAMIC

COURT is NOW OPEN. This Court contains a series of illustrations of Porcelain and Pottery, from the earliest to the present times, including rare and valuable examples of Chinese and other Oriental Manufacture, Egyptian, Peruvian, early British, Etruscan, Greek, Roman, Luca della Robbia, Rafael, Palissy, Capo de Monte, Dresden, Vienna, Berlin, Sevres, &c. The collection also embraces illustrations of British Art, from the early productions of Chelsea, Derby, and Worcester, down to the most perfect and elaborate works of Messrs. Copeland, Minton, Ridgway, Kerr and Blinns, Chamberlain, &c.

### CRYSTAL PALACE.—The Directors

beg to announce that it is their intention to devote a portion of the Picture Gallery (on its re-opening in November next) to an EXHIBITION of BRITISH and FOREIGN PHOTOGRAPHS.

Intending exhibitors are requested to communicate with **Mr. Mogford**, from whom all particulars may be obtained.

By order, **G. GROVE**, Secretary.

### PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—**CHARLES OKEY**, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-st.

### ROYAL POLYTECHNIC.—Entire Se-

ries of Novelties.—Lecture, with Experiments and Dissolving Diagrams of Bessemer's New Process of Manufacturing Iron and Steel, by **J. H. Pepper**, Esq., every day at 3, and every evening, except Monday and Saturday, at 8. New entertainment by **Leicester Buckingham**, Esq., entitled Life in the West, illustrated by Dissolving Views, painted by **G. Harvey**, Esq. Montanari's Wax Figures, illustrating the Ethnology of Mexico. Engagement of **Miss Grace Alleyne** and **Mr. and Mrs. Cooper**, for their Musical Lectures, entitled Recollections of the Opera and Melodies from Many Lands, every Tuesday, Thursday, and Saturday evening.

Special Musical Lecture on MONDAY NEXT, with illustrations by 100 voices.

### THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

## Exhibitions, &amp;c.

(Continued.)

**MADAME TUSSAUD'S EXHIBITION,**

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

**TOUR of EUROPE.—GREAT GLOBE,**

Leicester-square.—Voyage to Sebastopol and Back, by the Danube and the principal Cities of Europe, at 12, 3, and 8. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

**GORDON CUMMING, THE LION**

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

**CHARLES OKEY'S PARIS.—**

Parisians—their Pastimes—St. Cloud—Versailles—Heidelberg—Baden—Wildbad—Caricature Piano—Rough Sketches. Every evening, except Saturday, at 8. Tuesday, Thursday, and Saturday mornings, at 3. Area, 1s.; stalls, 2s.—Regent Gallery, Quadrant.

**PANORAMA of ST. PETERSBURGH**

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

## Theatrical Announcements.

**THEATRE ROYAL HAYMARKET.—**

Under the Management of Mr. BUCKSTONE. THIS EVENING, O'Keefe's revived comedy of WILD OATS; or, The Strolling Gentleman. Rover, Mr. Murdoch (who is nightly received with enthusiasm); Thunder, Mr. Chippendale; Harry Thunder, Mr. E. Villiers; John Dory, Mr. Rogers; Ephraim Smooth, Mr. Compton; Sim, Mr. Buckstone; Lady Amaranth, Miss Talbot; Jane, Miss Bella Copeland. After which, Perea Nena and her unrivalled Company of Spanish Dancers in EL GAMBUSINO; or, The Mexican Goldseeker. To be followed by THE LITTLE TREASURE, being the last night it can be performed for a long period, and in which Miss Blanche Fane and Mr. Buckstone will sustain their original characters. Concluding with THE GALICIAN FETE.

On Monday, and during the week, the revived comedy of THE DRAMATIST; or, Stop Him Who Can. Vapid, Mr. Murdoch. After which, the renowned Spanish Dancers, Perea Nena and her unrivalled Company, in the ballet pantomime of EL GAMBUSINO. To be followed by SECOND LOVE. Concluding with THE GALICIAN FETE, in which the famous Galician Pas Grottesque will be danced by Señor Herreros and Fanny Wright.

On Monday, November 10, will be performed THE SCHOOL FOR SCANDAL.

Stage-Manager—Mr. Chippendale.

**ROYAL SURREY THEATRE.—DRED,**

the most surpassing of all Surrey successes, EVERY EVENING. This extraordinarily interesting and exciting drama is nightly received with the most enthusiastic expressions of wonder and delight. The part of Dred sustained by Mr. Creswick.

**THEATRE ROYAL, DRURY LANE.—**

On Monday, November 3, the first appearance of the most talented comedian of the age,

MR. CHARLES MATHEWS,

In conjunction with those superlatively comic favourites,

MR. & MRS. KEELEY,

Supported by the following

POWERFUL COMPANY OF DRAMATIC ARTISTES:—

Mrs. Keeley	Miss Cleveland
Mrs. Frank Matthews	Miss Whadham
Mrs. Selby	Miss Bulmer
Miss M. Oliver	Miss Mason, &c.

Mr. Charles Mathews	Mr. Vincent
Mr. Keeley	Mr. Templeton
Mr. Barry Sullivan	Mr. Glendon
Mr. Robert Roxby	Mr. Carter
Mr. Verner	Mr. Tanner
Mr. A. Younge	Mr. Walton
Mr. Tilbury	Mr. C. Walton
Mr. George Honey	Mr. Hollingworth
Mr. Edward Stirling	Mr. Craven, &c.,
Mr. Lingham	

who will appear in a succession of new pieces, including a new and original drama of intense interest, a new comedy from the pen of a popular author, and two new farces. The Ballet of Her Majesty's Theatre, together with Mdles. Jenny and Emilie Osmont, Mdle. Therese, and Signor Veroni, will be under the direction of Mons. PETIT.

Acting-manager, Mr. CHARLES MATHEWS.

Stage-manager, Mr. ROXBY.

The scenery by that eminent artiste,  
MR. WILLIAM BEVERLEY.

**THEATRE ROYAL ADELPHI.—**

Proprietor and Manager, Mr. B. WEBSTER;  
Directress, Madame CELESTE.

Mr. and Mrs. BARNEY WILLIAMS'S BENEFIT, and Last Appearance, previous to their departure for the provinces. THIS EVENING, Saturday (November 1), will be presented the highly successful drama of IRELAND AS IT IS; or, The Middleman. Ragged Pat, Mr. Barney Williams (in which he will sing "Billy O'Rourke," and dance with Mrs. Barney Williams their celebrated Irish jig); Judy O'Trot, Mrs. Barney Williams (their original characters, and performed by them 783 nights in the United States). With DOMESTIC ECONOMY. John Grumly, Mr. Wright; Mrs. Grumly, Miss Wyndham. The popular farce of THE IRISH TUTOR. Dr. O'Toole, Mr. Barney Williams. And the laughable piece of OUR GAL; by Mrs. Barney Williams, with the popular song of "My Mary Ann." Private boxes, stalls, tickets, and places may be had at the box-office of the theatre, from 11 till 6.

**THEATRE ROYAL, ADELPHI.—**

MADAME CELESTE will make her first appearance this season on Monday next, Nov. 3, in a popular drama. Mr. Leigh Murray will appear (for the first time here these 12 months) on Monday next in a new comic drama, called A Border Marriage, in which Mr. Wright and Miss Wyndham will also perform. Mr. Wright over night in the screaming Adelphi farce of Domestic Economy.

**ROYAL PRINCESS'S THEATRE.—**

Under the Management of MR. CHARLES KEAN. THIS EVENING, will be presented Shakespeare's play of A MIDSUMMER NIGHT'S DREAM. To conclude with Sheridan's tragic play of PIZARRO (compressed into three acts). Rola, by Mr. C. Kean; Elvira, by Mrs. C. Kean. Mendelssohn's celebrated Overture to A Midsummer Night's Dream will commence at five minutes to 7 o'clock.

**LYCEUM THEATRE ROYAL.—**

Lessee, Mr. Charles Dillon.—Belphegor, notwithstanding the nightly crowded state of the theatre, must be withdrawn for the production of promised novelties.—The King's Musketeers every evening.—THIS EVENING (last time), BELPHEGOR. Mr. and Mrs. C. Dillon. THE KING'S MUSKETEERS. D'Artagnan, Mr. C. Dillon; Constance, Miss Woolgar. To conclude with the Ballet from the Burlesque of THE WINTER'S TALE. Stalls, 5s.; dress circle, 4s.; upper circle, 3s.; pit, 2s.; gallery, 1s. Private boxes, £2 2s., £1 11s. 6d., £1 1s. Half-price to all parts of the house at 9 o'clock.

**CITY OF LONDON THEATRE.—**

Important Engagement and Immense Attraction.—Mr. VANDENHOFF and Miss VANDENHOFF EVERY EVENING in a Legitimate Play.

**ASTLEY'S great Shaksperian triumph,**

RICHARD III., or, The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palfreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furore each evening.

## Musical Instruments.

**ORGAN Wanted, adapted to a Church**

or Chapel seating about 400, at under £100. Address T. R. S., Post-office, Derby.

**PIANOFORTE.—WANTED,**

a good Second-hand COTTAGE PIANOFORTE, not less than 5½-octaves. A good tone the chief consideration. Apply, stating price, compass, and name of maker, to H. care of Mr. Masters, 2, New Bridge-street, Blackfriars.

**CONCERTINA FOR SALE.—A Gentle-**

man, too much engaged to devote sufficient time to music, wishes to dispose of his Concertina. It is by Wheatstone, has full compass of 48 keys, double action, rosewood, and in rosewood case. It is in perfect order and tune. Price 45s. Address, Grimaldin, Button's Coffee House, Fleet-street.

**PIANOFORTES, Seventeen Guineas,**

for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 6½-octaves, and all recent improvements. A drawing fac simile sent for three stamps.—R. J. VENN, pianoforte manufacturer and music seller, 65, Baker-street, Portman-street. All music half-price.

Pianofortes and all kinds of Musical Property Sold.

**Messrs. KELLY and Co., Auctioneers**

of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

**HARMONIUMS.—NEW MODEL.**

CRAMER, BEALE, and Co., 201, Regent-street.

**CONACHER & BROWN (from London),**

ORGAN BUILDERS, Huddersfield.

**BISHOP and STARR, Organ Builders,**

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-

street, in the Parish of St. Dunstan-in-the-West,

in the City of London; and Published by JOHN

SMITH, at 11, Crane-court, Fleet-street, London.—

SATURDAY, November 1, 1856.